



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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Sad NEWS

Dick Buckley

DEMS 10/3-1

The legendary jazz radio host Dick Buckley died on 22Jul10. He passed away at West Suburban Medical Center in Oak Park, Chicago. Buckley was a jazz host with WBEZ for more than three decades. Dick helped his friend Don Miller to organize the 1984 Duke Ellington Conference in Chicago. When we were back in Chicago in 1998, Dick was again among the speakers. In 1984 he invited Willis Conover and me for an interview during his radio show. When I expressed my surprise at being invited as a completely unknown Ellington fan, he explained that my accent would be an interesting pleasure for his audience.

Sjef Hoefsmit

Jesse Drakes

DEMS 10/3-2

Jesse Drakes is a rather unknown Ellingtonian. He only played in the band from March 1956 until 9April. The only recording sessions he is likely to have attended are those from 18 and 19Mar56, from which five selections were released on The Private Collection Volume 1. His date of birth is according to Wikipedia 22oct24, but the date of 22oct26 as mentioned in The New DESOR (p1456) is confirmed by the website "Answers.com". The date of his death is even more uncertain. He was found dead in his New York apartment on 1May10.

Sjef Hoefsmit

Jesse Drakes is a more familiar name to Lester Young enthusiasts like myself. I've just been reading about him in Dave Gelly's excellent 2007 book, *Being Prez – The Life and Music of Lester Young*. He was in Lester's band in the late 1940s and 1950s.

Roger Boyes

Benny Powell

DEMS 10/3-3

Benny Powell, the trombonist who played for quite some time in the Basie band, died on 26Jun10 at age 80. He played in two sessions with Duke's orchestra: on 29Dec66 when he replaced Chuck Connors during a recording session for Duke's stockpile and on 25Apr69 when he played together with Bennie Green the trombone parts in one of the recording sessions for the soundtrack of "Change of Mind". He was also in the Basie band when Basie recorded with Duke on 6Jul61 for the album "Battle Royal".

DEMS

Buddy Collette

DEMS 10/3-4

Buddy Collette played in an Ellington aggregation, recording the soundtrack for "Assault on a Queen" on 19 and 20Jan66. He also appeared in a panel, discussing the making of this soundtrack, during the Duke Ellington Conference in Los Angeles on 27May2000 in the afternoon. The panel was moderated by Patricia Willard. Other participants were Catherine Gotthoffer, Louie Bellson, John Lamb and Ken Shroyer. Bud Shank couldn't come, but he sent a tape.

It was apparent that Buddy had suffered a stroke (in 1998). In the same year as the conference (2000) Buddy's autobiography was published: "Jazz Generations. A Life in American Music and Society". He wrote it with Steven Iosardi. Buddy Collette was very active in advancing and supporting integration.

He died on Sunday 19Sep10 at Cedars-Sinai Medical Center in Los Angeles after suffering shortness of breath a day earlier.

DEMS

Great NEWS

The Mosaic 11 CD box set

DEMS 10/3-5

See DEMS 10/2-14

By the time this Bulletin gets on line, the 11 CD Box set from Mosaic will probably be available. Augustin Perez Gasco was the first to inform the Duke LYM list about the full details available on

[https://www.mosaicrecords.com/discography.asp?number=248-MD-CD&price=\\$179.00&copies=11%20CDs](https://www.mosaicrecords.com/discography.asp?number=248-MD-CD&price=$179.00&copies=11%20CDs)

Since we all have access to the Internet, I have not copied these details in this DEMS Bulletin. I know that a few minor corrections have been made since their publication on the Mosaic web site.

If you have the 11 CD box and you should find a mistake or query, do not hesitate to send it to DEMS. The same is true for the earlier Mosaic 7 CD box with small group recordings.

Sjef Hoefsmit

I am totally happy

with the 11 CDs sent to me by Mosaic to be reviewed and with the text of Steven Lasker's discographical and historical notes.

I am eagerly waiting for the release of the complete box set to see the finished booklet with the pictures. I have just finished listening to CDs #1 to #7. My intention was to tell you how terrific the sound of these CDs is, but I had a problem. I was supposed to concentrate on the sound quality but the music is so good, as you all know, that it took my attention away from the sound quality. I am anyway not the most sensitive listener as far as sound

quality is concerned. I grew up with the poorest kind of records (being acquired second hand at the flea-market during the war) and the poorest of sound systems: a re-wind record player with exchangeable needles. No electrical amplification. (There was only sporadically electricity during the final year of the war.) I was happy with Duke's music under the poorest listening conditions. When I concentrated on the sound of these Mosaic CDs, I noticed that with only a very few tracks it is possible to be aware of the fact that the sources were 78rpm disks of some sort. In almost all cases the music is completely free of noise. It is unbelievable!

The instruments which suffered the most as a result of the old fashioned recording techniques were the drums and the bass. They are now on these Mosaic CDs gloriously present.

Steven Lasker who produced the digital transfers, has done a marvelous job. But his historical and discographical work has impressed me even more than the fabulous sound quality. To make the digital transfers took him almost a year but accumulating all the knowledge about the records and the music (from which we only see what was covered in this set) took a lifetime.

The previous Mosaic box set with the recordings of the small groups gave us two previously unissued takes. See DEMS 06/2-39 and 07/1-39. This time the harvest is much greater. There are eight previously unreleased recordings in this 11 CD set:

Clouds in My Heart B 11867-A, 18May32
Porgy B 12784-B & -C, 22Dec32
Jive Stomp B 13801-B, 15Aug33
Moonlight Fiesta C 886-2, 9Jan35
Black Butterfly L 0376-2, 21Dec36
Harmony in Harlem M 650-1, 20Sep37
Dusk on the Desert M 651-1, 20Sep37

There is another difference from the earlier box. This time the alternates are not put directly behind the master takes, but assembled at the end of each CD. A very clever decision, which makes listening to the complete CDs more varied and indeed more pleasurable.

Like my dear friend Eddie Lambert, Steven takes the reader by the hand and makes him follow Duke's career as a recording artist. The difference is that Steven's work is illustrated with the music itself. Nothing gives me more satisfaction than to read his notes and to listen to the music at the same time. I have to finish this short review here because this Bulletin is waiting to be put on line. I look forward to continuing my journey through the thirties with the remaining 4 CDs and I am also looking forward to the complete box.

This masterpiece is a tribute to Duke Ellington which is more impressive than the biggest statue. If you want to donate to this tribute, by buying this 11 CD box set, you will not regret it. It is sensational.

Sjef Hoefsmit

NEW BOOKS

Le Jazz, à la Lettre

By Yannick Séité, Presses universitaires de France 2010.

DEMS 10/3-6

In his book Yannick Séité attempts a survey of the relationship between jazz and literature (mainly French literature) in the 20th century, and the meeting of writers with (American) jazz musicians, and some of the results of these meetings. There have been other works in French about music and literature, but none of these include the music called jazz.

Of special interest for people interested in the music of Duke Ellington are two long chapters dealing in depth with the music of Ellington in a literary context. One chapter deals with the Ellington/Strayhorn suite Such

Sweet Thunder.

The other chapter deals with the music Ellington wrote and recorded in December 1960 in Paris for the play Turcaret, with French and American musicians, who are identified, some of whom were also used for the recordings of the music for the film Paris Blues. Turcaret – a classic French comedy – was written by Alain-René Lesage (1668-1747), and was to be staged at the Théâtre National Populaire, directed by Jean Vilar. It was the first example of incidental music by Duke for a theatre play. Yannick Séité analyses the use of the music for the play. He also tells the story about how it came about and the meeting between Duke and Jean Vilar, all highly interesting.

The recording of the music for Turcaret circulates among collectors. It is my sincere hope, that Storyville, the company that has the rights to issue the music of Duke Ellington, eventually will make this music available on CD.

(Yannick Séité teaches literature at l'Université Paris Didérot – Paris 7.)

Bjarne Busk

The recordings made for Turcaret have been 'released' on DEMS cassette CA 3. See DEMS 85/3-14. DEMS**

New Book by Claire Gordon

DEMS 10/3-7

Although it is not directly related to Duke Ellington, we are happy to make an exception and to promote a new book of a good friend, who co-wrote "Boy Meets Horn", the autobiography of Rex Stewart and also her own "My Unforgettable Jazz Friends" (see DEMS 04/2-19).

She wrote to DEMS:

"My novel has just been printed. The title "The Color of Music", was given it by John Hasse of the Smithsonian. The book is about identical mixed race twin boys separated at an early age. One is raised as a white child, the other as black. Yes, they are musical. Yes, Duke and many other familiar musicians' names and songs are mentioned and part of the plot.

The book is already available on Kindle (\$9.99) and soon on iPad. The paperback version is \$16.95 plus postage. USA \$4. Europe? I don't know yet."

Claire Gordon

DISCUSSIONS - ADDITIONS - CORRECTIONS

I Don't Mind and All Too Soon

DEMS 10/3-8

In DEMS 10/2-12 you wrote:

"About the titles *I Don't Mind* and *All Too Soon*. What you hear is *All Too Soon*, but according to The New DESOR, this selection was erroneously titled *I Don't Mind* in the broadcast. Since that title was already "occupied" by a totally different composition, it is included in the list of alternates, indicated with the mark: # to indicate that this is not a "proper" alternate, but that there is another, genuine composition with this title. (See also DEMS 04/1-30.)"

Firstly, I don't understand when you say, "Since that title was already occupied by a totally different composition". Using the word "was" is confusing, because surely we don't have any knowledge of *I Don't Mind* (as we know it) until two years later, 1942? In 1940, Ellington was perfectly entitled to call the piece *I Don't Mind*.

My reason for writing is to point out that the confusion over the titles of these two pieces actually stems from the manuscripts, never mind what was said in any broadcast!

I Don't Mind was an original Ellington composition that was reworked by Strayhorn. There are some easily recognizable pages of a score by Ellington as well as those by Strayhorn, but only the Strayhorn pages made it into the recordings we are familiar with.

Some of the original parts for *I Don't Mind* and *All Too Soon* (of which I have copies) have either or both titles on them. They are all thoroughly inconsistent and confusing.

For example, there are parts for *I Don't Mind* in both pencil and ink. The penciled parts are earlier (1942, I assume), the ink parts having the look of 1945, and this tallies with the dates of the recordings. Presumably the parts were copied again to make a fresh set - there is not a complete set of the pencil parts in the Smithsonian. One part (1945, in ink) for Hardwick has "*All Too Soon*" and "*I Don't Mind*" hand-written at the top (two lines) whereas an identical part for Hodges only says "*I Don't Mind*".

There are some parts in pencil, in Strayhorn's hand, which are entitled "*All Too Soon*" imprinted by ink-stamp. I think those are the earlier 1942 parts.

Then, moving on to *All Too Soon*, for which I have an incomplete set of parts and no score. The parts are in pencil, in Tizol's hand (as was normal in 1940). Some of the parts have "*I Don't Mind*" written in pencil whilst others have "*All Too Soon*" ink-stamped on them. One part with the ink-stamp "*All Too Soon*" also has "*I Don't Mind*" in pencil above that! Another part for Joe Nanton has the ink-stamp "*All Too Soon*" and above that both "*All Too Soon*" and "*I Don't Mind*" in pencil.

What an absolute mess!

Of course, it's also interesting to note that the rhythmic patterns of the melodies to *All Too Soon* and *I Don't Mind* are identical in the first two bars, and that although different in rhythm, the third and fourth bars of each have the same number of notes in the melody.

So, to summarize: was it really an *error* for what we know as *All Too Soon* to be called *I Don't Mind* in that 1940 broadcast?

Michael Kilpatrick

Thank you very much for reading DEMS Bulletin with so much attention and even more for supplying us with so many facts concerning these two titles.

To start where you ended: Sure, it was not an *error* that what we now know as *All Too Soon* was called *I Don't Mind* in 1940. There is no question about the fact that these two titles belong together as a title with its subtitle.

The problem started in 1942 when Duke recorded a slightly different tune under the title *I Don't Mind*. Not only is this version different because it has the vocal by Ivie Anderson; the tune itself in my opinion differs too much for it to make sense to say that it should have the same title as the earlier (1940) recordings. The New DESOR solved this matter (as they usually did when an error was made during a broadcast) by mentioning the broadcast title between parentheses behind the title that was chosen to be the main title for that particular tune. In order to make a proper index in a discography each different tune should carry its own individual title. When a genuine subtitle reads the same as the title of another tune, that subtitle has a mark # in The New DESOR, leaving the other tune free to occupy the title as its own main title in the index of the discography.

You are undoubtedly right that no error was made. What I tried to explain was the solution The New DESOR has chosen to solve this (rather frequent) problem.

Thanks for your comments. They are very much appreciated.

Sjef Hoefsmit

Who is the trumpet soloist?

DEMS 10/3-9

See DEMS 10/2-7

How High the Moon, 5221c, 14Nov52, Carnegie Hall.

Giovanni Volonté and Luciano Massagli confirm RN-CT-WC to be definitively the correct sequence. We however firmly believe that this is NOT correct. In our opinion Mr Colombé is right claiming that the sequence is RN-WC-CT.

Jean Portier - Claude Carrière - Klaus Götting

Special Editions

DEMS 10/3-10

I recently acquired a splendid copy of Special Editions 5007-S by Duke Ellington: *Jubilesta/Moonlight Fiesta*. The following thoughts at once went through my mind and perhaps DEMS could be of some assistance.

1. As far as I can tell no other Special Editions issues were issued by ARC.
2. Were there any other issues at all by any group, bearing in mind that this 78rpm carries the number 5007-S?
3. Why did ARC decide that this particular label, with all the associated design/print issues, warrant this release?
4. Was it issued for some "Special" reason known only to the American Record Corporation, as the titles were never re-issued like many other Duke tracks cut for that Company?

Ken Harrison

Your Ellington disc was released in 1948, along with discs by Wingy Mannone (a previously unreleased coupling with Jelly Roll Morton from 1934), and, just off the top of my head, Art Tatum, Artie Shaw, Russ Columbo, Bunny Berigan and I'm no doubt forgetting some others. These discs were aimed at the collector's market, and were sold at a premium price. The series was produced by George Avakian, and somewhere I have the original press release that tells all about the series. If you like, I can make you a photocopy but don't hold your breath because I'm really busy with writing the notes for the Mosaic box. "American Record Corporation," which is printed on the labels, is a bit of an anachronism, as the name had more or less been phased out by "Columbia Recording Corporation" (from 1939) and then "Columbia Records" (from 1946).

Steven Lasker

DEMS found the following article in "The Billboard" of 8 May 1948.

Col'bia Aims For Collectors' Market Biz

Revives American Catalog

New York, May 1. Columbia Records is gunning for the collectors' market by exhuming the old American Record Corporation catalog, the original purchase of which in the mid-'30s launched the Columbia firm in the disk biz.

Pressings from American masters will be made for a new series to be tabbed *Special Editions*, consisting mainly of hot jazz and name personality items made in the '20s and early '30s. Waxing will retail at \$1.- each, and will include samplings by Russ Columbo, Al Jolson, Helen Morgan, Johnny Mercer, Hoagy Carmichael, Louis Prima, the Mills Brothers, Teddy Wilson, Bunny Berigan, Louis Armstrong, Duke Ellington, Chick Webb and a number of others.

Orders of 4 a Month

Special Editions will be released at the rate of four platters a month. A special ordering system will be used. Retailers will be restricted to one order a month, and disks will be shipped fully insured, c.o.d. Minimum orders of 10 per record will be required, at a cost to the dealer of 60 cents each. Under this modus operandi the diskery will press only the number of records ordered, and will not foot the usual breakage and returns allowance of 5 per cent.

George Avakian, Columbia's collector specialist, is heading the *Special Editions* operation. Columbia has

essayed similar ventures in the past, marketing collectors' disks under the heading of an archive series, and many of the American catalog's jazz items in its hot jazz classics album series.

First releases of the new series will be made in May, and will include a previously unissued Columbo record, *Too Beautiful for Words* and *I See Two Lovers*.

Blu-Disc T 1004

DEMS 10/3-11

I'm an avid (early) Duke Ellington fan, and am trying to assemble for myself, a complete collection of MP3's of all his recordings from 1924 up through 1941. I've purchased many CDs & box sets over the last 20 years, and I am looking to fill in holes of missing tracks.

My question is regarding this article [DEMS 04/3-57]: In it, Mr. Lasker asserted that Blu-Disc T1004, billed as by "Duke Ellington", is not by Ellington. He cited that this disc is actually by some other band. I wanted to know, what is his source on that, and how sure is he? Does he, or do you, know anywhere I can HEAR Blu-disc T1004 to determine myself if it Sounds like Ellington's very early band? (I saw that there is a copy held by the Library of Congress... maybe someday I'll get up to D.C. but right now I can't take vacation time for that...). Or has anyone already listened to it, and VERIFIED that Blu-Disc T1004 Definitely Does Not sound like Ellington?

Bob Cousin

Jerry Valburn had a copy of Blu-Disc T1004 (now at the Library of Congress), which I inspected. The exact same masters (and takes) also appear coupled on Triangle 11423 of which a copy is in my collection. In fact I'm looking at it.

For further information, see DEMS 04/3-57, Part Four, to which I can only add that Triangle 11423 shows BD&M master number 11423, which may be a master actually recorded, but never issued, by Chic Winters's Orch. (Master 11423 has never been found pressed on any issue, and the version of *Rose Marie* found on Blu-Disc and on Triangle (and I suppose also on Pennington 1423, an issue of which I've never seen an actual copy) is actually Emerson mx. 42733-2 by the Bar Harbor Society Orchestra, a Ben Selvin unit. The performances are pretty pedestrian, and are certainly not by Duke.

Steven Lasker

Ellington collection 200/250 records

DEMS 10/3-12

I have for sale (from my dad) a collection of 200 + Duke Ellington records on vinyl (Bootlegs, Unofficial Box Sets, LP's etc). I want to sell the whole collection in one time. For info please e-mail me at this address

nilsjansen@home.nl

It's a rare and obscure collection which my dad collected through the years!

Nils Jansen (Holland)

Ellington Film Soundtrack

DEMS 10/3-13

I am thrilled to announce the discovery of a previously unknown Duke Ellington film soundtrack from the 1950s, one that was not known when Klaus Stratemann put together his amazing Ellington filmography. Here are the details as known at the present time.

Sometime in the mid-to-late 1950s --- I am guessing ca. 1956-59, although further research is necessary here ---

Duke Ellington composed a short piece to be used as the musical background for a Prudential Insurance television commercial. I have conferred with Steven Lasker and Claire Gordon, and they confirm my belief that it is certainly Ellington on soundtrack, along with (probably) a contingent from the band, with Jimmy Hamilton in a short solo statement, as well as a female vocalist who sings a wordless accompaniment in the style of Kay Davis. Steven is quite certain that the tune was neither broadcast nor recorded commercially.

At some time in the future I will figure out how to post this on YouTube and I will inform the Duke LYM list when I have completed the task!

Mark Cantor

The Duke Orchestra

DEMS 10/3-14

See DEMS 09/3-1 and 09/2-15.

We are about to transcribe Dukish tunes never released (issued from "Collection Clavié"). They will be presented in concert and recorded. The CD will be available in 2011.

We shall produce a Grand Concert in the Alhambra - Paris (26Mar11). Duke Ellington himself will be invited (by video) and will interact with the orchestra, talk to the audience, convey its values ...

The Maison du Duke recently bought Dr Clavié's collection (300 magnetic tapes containing 650 hours of concerts and radio recordings, from 1945 to 1970), and expect to create a record label to share Duke Ellington's never released works.

The French translation of Duke Ellington's autobiography (Da Capo Press). Available in 2012.

Laurent Mignard

October/November 1950 Ellington-Strayhorn piano duets

DEMS 10/3-15

I have these (from the 3oct50 and Nov50 sessions) from two different CDs. At the Piano Capu 2CD (covered by DEMS 2007/3-35) and Great Times! Riverside CD (LP predecessor covered by DEMS 1992-3/7).

The speed is different between the two sets of tracks (1-8 on the Riverside CD, 16-23 on CD2 of the Capu CP).

In each case, the Capu CD version is about 2% slower than the Great Times! CD version. I believe that the Capu CD has the correct pitch, as well as the better sound quality.

Brian Koller

What are the correct dates of the 1950 European Tour?

DEMS 10/3-16

See DEMS 04/1-21

I think we can add to Duke's itinerary:

Wednesday 14 June 1950 in Heidelberg (Germany) at Stadthalle (6:30 + 9 pm)

The corresponding 'ad' is shown in the French release of a book by Richard Havers and Richard Evans: "L'Age D'Or Du Jazz"; original publication as "Jazz, The Golden Era", Compendium Publishing Ltd, 2009 with high-quality photographs of Duke, Billie, Bird a.o. by William Gottlieb.

Can someone fill the missing dates June 9, 15, 17, 18, 19 ?

Klaus Götting**

Echo Jazz EJCD04**DEMS 10/3-17**

I have this CD with 15 selections from 1953 (according to the very scanty leaflet). 1-6 is DESOR DE 5323 and 7-12 DE 5319. 13-15: *Caravan*, *Sophisticated Lady* and *Stompin' at the Savoy* I cannot find. Is Eidhammer overtaking me now, can't I see the wood for the trees - or is there a DEMSical explanation :-)? Hope you can enlighten me - as always before.
Frits Schjøtt

According to DEMS 90/1-2 and 8, there are 6 tracks from 27Jun53 (DE 5324) and 6 tracks from 12Jun53 (DE 5319). *Caravan*, *Sophisticated Lady* and *Stompin' at the Savoy* on this CD are not identified in DEMS. They are from 14Apr56 (DE 5609). The CD has been documented in The New DESOR on page 1353.
DEMS

NEW RELEASES AND RE-RELEASES

Storyville 1038415, double CD (2010)
Duke Ellington at the Cotton Club

DEMS 10/3-18

See DEMS 04/3-42

CD 1

1. Soda Fountain Rag (Swing Session) 8May37
2. Solitude/In a Sentimental Mood 8May37
3. Harmony in Harlem 24Mar38
4. If You Were in My Place 24Mar38
5. Mood Indigo 24Mar38
6. Theme: East St.Louis Toodle-O 24Mar38
7. Theme: East St.Louis Toodle-O 24Mar38
8. Oh Babe, Maybe Someday 24Mar38
9. Dinah's in a Jam 24Mar38
10. If Dreams Come True 24Mar38
11. Skrontch (*previously unissued*) 24Mar38
12. You Went to My Head 17Apr38
13. Three Blind Mice 17Apr38
14. Solitude (*previously unissued*) 17Apr38
15. Downtown Uproar 17Apr38
16. Dinah's in a Jam 24Apr38
17. On the Sunny Side of the Street 24Apr38
18. Demi-Tasse (Evah Day) 24Apr38
19. Azure 24Apr38
20. Carnival in Caroline 24Apr38
21. Harmony in Harlem 1May38

- 22. At Your Back and Call 1May38
- 23. Solitude 1May38
- 24. Gal from Joe's 1May38
- 25. Ridin' on a Blue Note 1May38
- 26. If Dreams Come True 1May38

CD 2

- 1. Oh Babe, Maybe Someday 8May38
- 2. I Let a Song Go Out of My Heart 8May38
- 3. Birmingham Breakdown 15May38
- 4. Rose Room 15May38
- 5. If Dreams Come True 15May38
- 6. It's the Dreamer in Me 15May38
- 7. Lost in Meditation 15May38
- 8. Demi-Tasse (Evah Day) 15May38
- 9. Echoes of Harlem 15May38
- 10. Theme: East St.Louis Toodle-O 22May38
- 11. Jig Walk 22May38
- 12. In a Sentimental Mood 22May38
- 13. I'm Slappin' Seventh Avenue 22May38
- 14. Lost in Meditation 22May38
- 15. Alabamy Home 22May38
- 16. If You Were in My Place 22May38
- 17. Prelude in C Sharp Minor 29May38
- 18. Rockin' in Rhythm 29May38
- 19. Serenade to Sweden 29Apr39
- 20. Rockin' in Rhythm 29Apr39
- 21. In a Red Little Cottage 29Apr39
- 22. Clip from British Pathé Newsreel "Harlem" from 1930.

This very nice release is produced by Carl Hällström. The sound quality is impeccable. The remastering was done by Bjørn Almstedt. The original source material came from Bo Haufman and the liner notes are written by Andrew Homzy.

Only a few tracks are not from the Cotton Club (CD1 tracks 1&2 and CD2 tracks 19-21). One existing recording from the Cotton Club was not included: *Lost in Meditation* from 5May38. The two recordings of this tune on CD2 tracks 7 and 14 are both with Ivie Anderson doing the vocal. The missing version from 5May38 is without vocal.

Two tracks are "fresh": CD1 tracks 11 and 14.

Track 22 from CD2 contains an extract lasting for a bit more than a minute from the six minutes British Pathé Newsreel "Harlem". I could not play this track on my old, or on my brand new DVD player. I managed however to play it back on my iMac, where it showed up on the desktop as an extra CD. The quality is very poor, although it contains a part of what probably is the soundtrack, which is missing from the complete newsreel. See DEMS 10/1-6.

Sjef Hoefsmit

You are right, unfortunately it is only possible to play the clip on a computer!

Mona Granager

CD Red Line 300.048 (unknown year of release)

Duke Ellington - Love You Madly

DEMS 10/3-19

My friend Frits Schjøtt has sent me a copy of this CD, to confirm the correct dates of recording.

This CD was not yet mentioned in DEMS Bulletin

1. One O'Clock Jump 16Jul46
2. Take the "A" Train 28Mar46
3. Crosstown 28Mar46
4. Jam with Sam 3Jul66
5. Primping at the Prom 22Dec52
6. Caravan 11May45
7. Harlem Speaks 18Mar37
8. Love You Madly 21Jan51
9. The Mooch 21Jan51
10. Ring dem Bells 21Jan51
11. Frustration 21Jan51
12. Coloratura 21Jan51
13. Rose of the Rio Grande 21Jan51
14. Pretty Woman 11Jul46
15. Perdido 28Mar46

Sjef Hoefsmit

Radio Archives' 10CD-Set #RA158 "Date With The Duke"

DEMS 10/3-20

We have of course these recordings in our collection mainly as DETS LPs or CDs but the above AFRS rebroadcasts may still be of interest.

The set can be ordered directly from RadioArchives.com (as item RA158) for only USD 29.98 +shipping (USD 13.45 to Europe for delivery within 8-10 days).

It comes as a handsome folder and all 10 CDs sound quite good to my ears. The labels only show the AFRS-DWTD programme numbers, but we can easily trace the exact content using The New DESOR on pages 1289-1301. The used AFRS-DWTD programmes are: # 3-9, 12-14, 16, 22, 32, 34, 36-38, 65, 74 and 76; Apr45 - Aug46.

Klaus Götting

ELLINGTONIA

"TAKE IT EASY"

DEMS 10/3-21

BRATISLAVA HOT SERENADERS, presents EDWARD „DUKE" ELLINGTON.

I have just received this jovial CD. To me it is a commendable effort in following the early compositions, without being respectful either clever or flamboyant.

Lance Travis

The New DESOR corrections

DEMS 10/3-22

We remind you that these corrections are merely suggestions. They are not (yet) accepted by the authors of the New DESOR. Unsigned suggestions were brought in by Hoefsmit.

Page 8. Session 2819, 20Dec28, *St. Louis Blues*. I knew Adelaide Hall well. This is definitely not her voice... nor is it her phrasing. It's probably a member of the Hall Johnson Choir, sounding rather as they do in the Bessie Smith film. Maybe it's the name HALL Johnson Choir that led to this mis-attribution.

Earl Okin

Page 20. Session 3214, 22Dec32. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Lawrence Brown and Johnny Hodges were out on *I Can't Give You Anything but Love* and on *Porgy*. Fred Guy is only out on *Porgy*.

Page 21. Session 3304, 17Feb33. In a note to the discographical details as mentioned in the booklet of the Mosaic 11 CD Box, Steven Lasker stated that: "The labels for Columbia 35837 and Brunswick 6527 show "Drop Me Off At Harlem". That would mean that we should put that "At" title between parentheses after the "In" titles.

Page 25. Session 3501, 9Jan35. The first release of *Admiration Stomp* came on the LP FDC 1003. The title read *Admiration*.

The title *Admiration Stomp* is found only in discographies, not in the recording files or on any 78 rpm release of which I'm aware.

Steven Lasker

I suggest that *Admiration Stomp* should be placed between parentheses after *Admiration*.

Sjef Hoefsmit

Page 25. Session 3502, 5Mar35. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Fred Guy was not in this session.

Page 26. Session 3503, 30Apr35. See the correction for Page 25. Session 3501.

Page 26. Sessions 3504 and 3505, 19Aug and 12Sep35. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Lawrence Brown was not on these sessions.

Page 26. Session 3601. 3Jan36. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box: "This entire session remains unissued as the master no longer exists at Sony archives." DESOR 3601 should be deleted.

Page 27. Session 3604, 27Feb36. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Billy Taylor plus Hayes Alvis and Otto Hardwick played on all four selections. Joe Nanton only played on *Isn't Love the Strangest Thing?*.

Pages 37 and 1334. I have the double CD Collectibles COL-CD-7843, which includes the 1950s LPs Blue Light and Hi-Fi Ellington Uptown. The Blue Light CD appears to have Take -1 (DE3819d) of *Pyramid*, contradictory to DEMS 07/2-29, which in turn suggests that New DESOR disc 0238 is incorrect, since it lists *Pyramid* as 3819e.

Brian Koller

I cannot argue with you. I do not have the original "Blue Light" LP. Neither do I have the Collectibles re-release. There is a small possibility that Collectibles has a different take than the original "Blue Light" LP.

I have both takes of *Pyramid* on the French CBS LP 88242. Comparison with this LP revealed that CBS Portrait R2K 44395 (DEMS 90/3-4 and 91/4-5) and that Sony & BMG 88697302362 (DEMS 08/2-31; 08/3-30 and 09/1-25) both have take -1. In a few weeks I hope to be able to compare these releases again but now against the two takes on the Mosaic 11 CD Box set. I hope that somebody who has the original "Blue Light" LP will be so helpful as to compare the takes on the Mosaic set with the LP. Before it has been established that the original LP has take -1, I would not suggest making a correction in The New DESOR.

In the meantime I have been able to make the comparisons with the Mosaic 11 CD Box (CD 9, tracks 7 has take -1 and track 22 has track -2). My conclusions as mentioned above are confirmed.

Sjef Hoefsmit

Page 41. Session 3906 and 3907, 20 and 21Mar39. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, on neither session did the full orchestra include Juan Tizol.

The ledger shows only two trombones present at these sessions.

Steven Lasker

Page 114. Session 4567, 23Sep45. A SECOND *Take the "A" Train* during this broadcast from Zanzibar was sometimes mentioned until the conclusion for the "Comments on Timner's 4th edition" page 16: "can be deleted. It has never been found." Only Timner-4, Ole. J. Nielsen's disco and earlier Benny Aasland's WWoDE 45-72 (theme) had this item and I've found no additional info in DEMS Bulletin.

A second *Take the "A" Train* was however played on this occasion and survives: I found it by chance while browsing through my collection on a very old tape from Ed Hausmann in Canada. It runs for some 43sec on piano between *Love Letters* 4567e and *Riff Staccato* 4567f. Here attached you'll find this passage (with end of *Love Letters* and beginning of *Riff Staccato*) as an MP3 file and I think that you'll agree with me.

Klaus Götting

I agree. Thanks. The correction has already been made by Giovanni Volonté and Luciano Massagli. See in the "small corrections" and on Correction-sheet 1102.

Sjef Hoefsmit

Page 127. Session 4605, 16Jan46. *C-Jam Blues* (encore), DE4605h is listed as unissued, but it has been issued on the 13 CD box set from Masters of Jazz, "Anniversary" (1999). [See DEMS 00/1-17]

It is on CD #5 from the set, the "Friends" CD, as Track 20, which includes both the familiar V-disc issued DE4605g as well as the encore, DE4605h.

Brian Koller

Page 237. Session 5722 took place on 22Jun57 at the Carrolltown Sunset Ballroom, according to a new find for Duke's Itinerary by Agustin Perez Gasco (e-mail to the Duke-LYM list on 5Aug10).

Klaus Götting

Page 352. Session 6363, 21Aug63. I would suggest to include in the New DESOR Joya Sherrill's beautiful "narration" of *Purple People*.

The recording (in broadcasts # 25 and # 49) is announced as session-track -12 and runs for 1min43 approximately. It is (only) narration, but so is the shorter and incomplete 6363l *What Color Is Virtue?* which nevertheless is listed, just as is Duke's *My People* 6363v. By the way: tracks -9, -10 and -11 may be similarly interesting but I can't tell; I haven't heard them.

Klaus Götting

We think that the note at the bottom of the session is sufficient documentation for these narrations. See also Correction-sheet 1059.

Track -11 does not exist. Track -9 is seven seconds and track -10 is seventeen seconds long.

DEMS

Pages 475 and 476 plus Correction-sheet 3031/1. New DESOR Disc 0922, for the DVD of the 1967/1974 documentary "On The Road with Duke Ellington", appears to omit two relevant Ellington recordings that are on the DVD.

On Chapter 8 of the DVD, Ellington is at Columbus, Ohio, on 25Apr67, presumably before the rehearsal session of DE6750, checking out the piano there and/or practicing a troublesome medley transition on the piano.

Later on Chapter 8, Ellington is performing his finger snapping routine, accompanied by bass and drums. This is at the end of the Morgan State College recital of 1May67, DE6755. This comes right before the snippet from the June 1937 Paramount movie short.

Brian Koller

Page 693. Session 7342, probably September 1973. The specific date is 6Sep73. See Terrence Ripmaster's book "Willis Conover", page 164.

Klaus Götting

Page 714. *A Blues Serenade.* (3825) I hear Rex Stewart and Johnny Hodges, not Cootie Williams and Otto Hardwick.

Steven Lasker

Page 801. *Clementine.* 4104c. Some of my friends think that it is Billy Strayhorn on piano. I believe they are right.

Sjef Hoefsmit**

Page 852. *Drop Me Off in Harlem.* The second chorus in 3304 should read (according to Steven Lasker's liner notes for the 11 CD Box): 2°16AW,8FJ,8AW. I agree.

Page 866. *Farewell Blues.* The second chorus in 3501 should read (according to Steven Lasker's liner notes for the 11 CD Box): 2°RS instead of 2°CW. Eddie Lambert (p59) and I agree.

Page 867. *Fickle Fling.* Other title - *Camp Grant Champ* should read *Camp Grant Chant*. Page XXXIV.

Marcello Piras

Page 960. *I've Got To Be a Rug Cutter.* 3701 and 3702. In his liner-notes for the Mosaic 11 CD box, Steven Lasker made the remark that there is no tap-dancing on these recordings, merely foot stomping by the band.

Page 968. *Johnny Come Lately.* The description of 4309a is not correct. The structure clearly differs from 4301v and should read as follows (changes underlined):

1°16BAND,8LB,8BAND; 2°16JN,8BAND,8JN; 3°16BAND&JR,8DE,8BW; 4°(nc)16BAND

Jean Portier

Page 1051. *No Greater Love.* According to Steven Lasker's liner notes for the 11 CD Box and Eddie Lambert p61: CW and not AW played the 8 bars for trumpet in both choruses .

Page 1122. *Shoe Shine Boy.* According to Steven Lasker's liner notes for the 11 CD Box and Eddie Lambert p61: RS and not AW played behind Ivie in the second chorus.

Page 1372. LP 0466, Joyce 1066. Track B01 should include after *Everything but You* (4582j): *Take the "A" Train* (4582a).

Brian Koller

Page 1385. Double CD 0532, Music Masters 65119-2. On this double CD "The Great Chicago Concerts" Track 1-04, *Memphis Blues* (4647f) also includes the opening bars of *St. Louis Blues* (4647g), which is not included in this release.

Brian Koller

Page 1423. I have four recordings of this title:

6LP box set "An Explosion of Genius", New Desor 0736,

Track A05 3906e and Track A06 3906f

1CD Stew Burp, New Desor 0828,

Track 019 3906f

4CD Best of DE, New Desor 0919,

Track D12 3906e

One easily to determine difference between 3906e and 3906f is the piano notes near 0:17.

Track D12 matches with A06, and Track 019 matches with A05.

It appears that Track A05 is 3906f, and Track A06 is 3906e.

Brian Koller

That is the case. See DEMS Bulletin 81/1-2, top of right column.

This should indeed be corrected in The New DESOR page 1423.

Thanks.

DEMS

Page 1424. LP 0746, Unique Jazz 15. On this "Rainbow Room Broadcasts 1967" LP, the last 10 seconds of *Sophisticated Lady* (6772i) are missing on Track A05, but are present at the beginning of Track B02, *Kentucky Avenue, A.C.* (6772j).

Brian Koller

Page 1492. Al Sears was born 21Feb10 according to John Clifford in his article "The Big Raw Tone" in the Bulletin number 4, Nov10, of the Duke Ellington Society of Sweden. "Al decided to coincide his birth date with that of George Washington [22Feb] as it was a national holiday at the schools."

DEMS**

Correction-sheet 1089, session 9069, 7May71. According to the Newsletter of the Duke Ellington Society Southern California Chapter, Volume 14, #3 page 3, the name of the interviewer was Arnold Dean.

The New DESOR correction-sheets

Here are the latest additions to the Correction-sheets:

DEMS 10/3-23

Sessions

1101	6645	Los Angeles	11May66	10/2-8
	9096	Pittsburgh	30May66	(Duke's Beer)
	6108	NYC	2&3May61	09/1-11
1102	6024	Los Angeles	21Jul60	09/1-11
	4567	NYC	23Sep45	10/3-22

Discs

3031/2	"On the Road"	Docurama DVD 0922	02/2-22/7
	"Paris Blues"	Optimum Classics DVD 0923	09/1=11

as soon as there are more sessions for 3031/2, the sheet will be updated until the number will change into or 3031

Small corrections

5014 - Two pages with small corrections, assembled August 2009, from page 18 until and including 1487 (see 09/2-22); assembled December 2009, from page 220 until and including 1504 (see 09/3-37); assembled April 2010, from page IX until and including 1461 (see 10/1-28); assembled August 2010, from page XXIII until and including 1498 (see 10/2-20).

All these "small corrections" are assembled from the very first (5001) to the last one (5014) on what we prefer to call sheet 6000, see <http://www.depanorama.net/desor/>
DEMS**

DESOR small corrections

DEMS 10/3-24

These corrections are authorised by Luciano Massagli and Giovanni Volonté.
DEMS

DESOR small corrections 5014

Volume 1 (Corrections December 2010)

XXV - Add: OC ... Optimim Classics (09/1-11)

XXVI - Add: Un ... Universal (09/1-13)

14 - Session 3009, 12Jun30, *Sweet Mama*: FMRS (FM-4001/02) is 3009b instead of 3009a. (10/2-18)

23 - Session 3403, 26Feb34, 3403d, delete unissued; add Un 61106092 (09/1-13)

25 - Session 3502, 5Mar35, *Moonlight Fiesta*, 3502c; add: FMRS (FM-4001/02). (10/2-18)

32 - Session 3713, 16Jun37, *Moonlight Fiesta*, 3713c; delete FMRS (FM-4001/02). (10/2-18)

114 - Session 4567, 23Sep45. Make a note that the session should be replaced by the session 4567 on Correction-sheet 1102. (10/3-22)

291 - Session 6024, 21Jul60. Make a note that this session should be replaced by the session 6024 on Correction-sheet 1102. (09/1-11)

295 - Session 6036, Dec60. Delete this session. (09/1-11)

298 - Session 6108, 2&3May61. Make a note that this session should be replaced by the session 6108 on Correction-sheet 1101. (09/1-11)

430 - Delete session 6645 and make a note for the corrected session 6645 on Correction-sheet 1101 (10/2-8)

431 - Add session 9096, 30May66. Correction-sheet 1101.

Volume 2 (Corrections December 2010)

1064 - *Paris Blues*. Delete 6036b.

The correct structure of 6108a is: 1°(nc)4HS&JHa;pas8BAND;2°(nc)8HS&JHa;
3°(nc)4HS-JHa&PG,4PG,2PG&BAND,2BAND;
4°2RN,8BAND,4LB;5°(nc)8BAND&JH;
6°(nc)4MME&JH,4BAND&JH;cod2BAND.

The correct structure of 6108b is:
 int2LS(f.),2HS&LS(f.),6LS(f.)-HS-JHa;
 1°(nc)7BAND&LS(f.)&HS&JHa,1PG;2°BAND;
 3°*8JT&PG,6PG;4°BAND;cod2BAND.
 6108g: delete:cod4BAND;
 add:6°BAND;pas4BAND;7°(nc)4LS(f.)&HS&JHa;
 pas8BAND&LS(f.)-HS-JHa;8°3LS(f.)&HS&JHa,%
 6108i:cod58BAND&MME&PG instead of:
 cod58BAND&MME.

1064 - *Pars Stairs* (ABAC30)

The correct structure of 6108e is:
 1°(nc)8DE;pas4BAND;
 2°20BAND,2JHa,2BAND,6BAND&JHa;
 pas2BAND&JHa,2BAND;
 3°8BAND,8RN,12BAND,2BAND&PG&LS(f.);
 cod4BAND,4LS(f.)

1088 - *Riff Staccato*. 4567f:int2DE instead of int8DE.

1143 - *Sophisticated Lady*. Delete 6036a.

1204 - *The Clothed Woman*. Delete 6036c. The correct structure of 6024d is:

1°IDE;pas4DE;2°IIDE;cod12DE.

1352 - Add 0922, DVD, Docurama, NVG-9502. Correction-sheet 3031. (02/2-22/7)

1360 - 0395, Franklin Mint Recording Soc. (FM-4001/02)

Track B01, *Sweet Mama*, is 3009b, not 3009a.

Track B05, *Moonlight Fiesta*, is 3502c, not 3713c.

Track D05 is 6102e, track D06 is 6103b. (10/2-18)

1389 - Add: 0923, DVD, Optimum Classics, OPTD-1348. Correction-sheet 3031. (09/1-11)

1403 - 0626 RCA FXM1-7302. The title on track A03 should not be underlined. (10/2-18)

1406 - 0644, RCA Victor EPAT-435.

Track B02 is 4435d instead of 4335e. The title of track B02 should be underlined. (10/2-18)

1412 - 0679, Roulette R-52074. Side A and side B must be switched. (10/2-18)

1424 - Add: 0924, DVD, Universal 61106092. Correction-sheet 3031. (09/1-13)

1458 - Marie Hawkins Ellington Aug 1, 1922 - (10/2-18)

1493 - Sherrill, Joya Aug 20, 1927 - Jun 28, 2010. (10/2-2)

Correction-sheet 1053. Session 3403, 26Feb34,
 delete unissued; add Un 61106092 (09/1-13)

DEMS 10/3-25

At the end of another year, I wish the readers of DEMS Bulletin, very pleasant holidays and a perfect 2011.
 Sjef Hoefsmit**